

# The Daily Movie Magazine

FOR THE FILM FAN'S SCRAPBOOK

## MARY PICKFORD'S LEADING MAN IN "TESS" IS SECRET

By CONSTANCE PALMER  
Hollywood, Calif.

FRANK D. ORNSTON has been engaged by Mary Pickford as art director for "Tess of the Storm Country," her new picture. He is now working on designs of sets and costumes. This is the second time Miss Pickford will have made "Tess." It was a splendid picture before, as many will remember. Now, however, with the improved methods of filming and the advantage of the star supervising her own production, we may look forward to something out of the ordinary.

Mr. OrNSTON was recently contacted with the Katherine MacDonald studio. He designed all the sets for "Kismet," which starred Otis Skinner. Previously he was with Lois Weber for several years in the same capacity.

There is no announcement of cast as yet for "Tess," but we understand that many a worthy actor is besieging Miss Pickford to give him a job as her leading man.

Gaston Glass left for Santa Barbara last Saturday afternoon to join the Victor Scheringer Company. He is now playing the lead opposite Pauline Starke. "The Ghost Breaker" will be Wallace Reid's next stellar vehicle. Lila Lee will gain by Mr. Reid's leading woman, and Alfred Green will gain by his director. It is always a good sign when a company continues together picture after picture. It not only shows that the picture is good, but the public and the studio officials like the combination.

I was surprised to learn that Bert Lytell will play the lead opposite Betty Compson in "To Have and To Hold," which will be taken from Mary Johnston's popular novel, Theodore Kosloff, who grows by the minute in popularity with the public, will have a very strong part. George Fitzmaurice has come from the East to direct the picture, work on which will begin soon.

What has become of Constance Binney? She was slated to play the leading role in "Pink Gods," with Anna Q. Nilsson supporting her. But poor little Miss Binney seems to have dropped from sight, for word now comes that Bebe Daniels is to play the star part. The story is one of Cynthia Stockley's South African tales, and will be directed by Loncrig Stanslaw. It is gratifying to know that Adolphe Menjou will play an important part, probably being a correct villain.

Irvine Willat started last week on the production of "The Strain Call," although Dorothy Dalton, the featured player, did not return from an extended vacation until the 17th. Paul Powell—whom I saw riding on the street car the other evening, just like the rest of us pebbles—plays the leading man's part, while Mitchell Lewis is also worthily in the cast.

Wanda Hawley and Milton Sills will play the important parts in George Meford's production of "Burning Sands," which sounds like another of those slick pictures. Isn't one enough for a long-suffering public? However, I hope they will be good.

## ARCHDUKE ALMOST PAUPER

Austrian Says His Income Will Hardly Support a Worm

Vienna, April 20.—(By A. P.)—Leopold Wooding, formerly the Austrian Archduke Leopold, who applied for poor relief in Switzerland and did not obtain it, is living in a Vienna suburb, earning what he can by his skill as a translator.

He explains that his income of 3000 crowns a month, or less than two shillings, will "hardly support a worm."

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We now have on display new Gas Ranges, with many attractive features. Some are finished in enamel. All are built according to American Gas Association specifications, insuring good material and workmanship and perfect cooking results.

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For the bedroom the delightful Palatine Colonial Rag Rugs in blue and rose and gray with their borders of chintz; the heavy Woodland of varicolored ginghams (very durable); and many other grades including the

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While the selection is more varied and the designs and colorings surpass any before offered, we urge early shopping to avoid disappointment should you need Summer Rugs at most moderate prices—lower than for many seasons.

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AFTER EVERY MEAL

This peppermint flavored sugar coated gum is a delight to young and old.

It "melts in your mouth" and the gum in the center remains to aid digestion, brighten the teeth and soothe the mouth and throat.

There are the other WRIGLEY friends to choose from, too:

**WRIGLEYS' DOUBLE MINT CHEWING GUM**

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"After Every Meal"

PHOTOPLAYS PHOTOPLAYS PHOTOPLAYS

The following theatres obtain their pictures through the STANLEY Company of America, which is a guarantee of early showing of the finest productions. Ask for the theatre in your locality obtaining pictures through the Stanley Company of America.

<b>APOLLO</b> 62D & THOMPSON STS. MATINEE DAILY. WILLIAM DE MILLE PRODUCTION "MISS LULU BETH"	<b>ARCADIA</b> CHESTNUT 19th 10th St. to 11th St. P. M. <b>ETHEL CLAYTON</b> in "THE CRADLE"	<b>ASTOR</b> EIGHTH & GIRARD AVE. MATINEE DAILY. SYMPHONY ORCHESTRA. GEORGE FITZMAURICE PRODUCTION "THREE LIVE GHOSTS"	<b>BALTIMORE</b> 12th & Baltimore Ave. MATINEE DAILY. MARY CARR and SPECIAL CAST in "OVER THE HILL"	<b>BLUEBIRD</b> Broad & Susquehanna Continues 2 until 11	<b>BROADWAY</b> Broad & Snyder Ave. 2, 6:30 & 9 P. M. <b>CECIL B. DE MILLE PRODUCTION "A FOOL'S PARADISE"</b>	<b>CAPITOL</b> 722 MARKET ST. 10 A. M. to 11:15 P. M. <b>ALLAN DWAN PRODUCTION "SIN OF MARTHA QUEED"</b>	<b>COLONIAL</b> 6th & Spruce Sts. 10 A. M. to 11:15 P. M. <b>RICHARD BARTHELMESS</b> in "TOLEABLE DAVID"	<b>FAIRMOUNT</b> 26th & Girard Ave. MATINEE DAILY. <b>WESLEY BARRY</b> in "FOR THOSE WE LOVE"	<b>GREAT NORTHERN</b> Broad St. at Erie 2, 6:30 & 9 P. M. <b>RICHARD BARTHELMESS</b> in "TOLEABLE DAVID"	<b>IMPERIAL</b> 60TH & WALNUT STS. <b>Mae Murray</b> in "Peacock Alley" Added—CHARLIE CHAPLIN, "PAY DAY"	<b>KARLTON</b> CHRISTIAN, ADAMS, BROAD STS. <b>MARION DAVIES</b> in "BEAUTY'S WORTH"	<b>LIBERTY</b> BROAD & CHESTNUT AVE. <b>TYRONE POWER</b> in "FOOTBALL"	<b>ORIENT</b> Woodland Ave. at 62D St. MATINEE DAILY. <b>CECIL B. DE MILLE PRODUCTION "A FOOL'S PARADISE"</b>	<b>OVERBROOK</b> 68th & Hawthorn Ave. 2, 6:30 & 9 P. M. <b>Wallace Reid &amp; Elsie Ferguson</b> in "PETER IBBETSON"	<b>PALACE</b> 324 MARKET STREET "THE FOUR HORSEMEN OF THE APOCALYPSE"	<b>PALM</b> FRANKFORD AVE. & 10th St. <b>RICH VON STROHEIM</b> in "FOOLISH WIVES"	<b>REGENT</b> Market St. Below 17th 7, 9 & 11 P. M. <b>WILL ROGERS</b> in "A POOR RELATION"	<b>RIALTO</b> GERMAN TOWN AVENUE 2, 6:30 & 9 P. M. <b>WILLIAM RUSSELL</b> in "THE LADY FROM LONGACRE"	<b>SHERWOOD</b> 14th & Baltimore Ave. 2, 6:30 & 9 P. M. <b>MARY CARR and SPECIAL CAST</b> in "OVER THE HILL"	<b>STANLEY</b> MARKET AT 10TH ST. <b>RICHARD BARTHELMESS</b> in "THE SEVENTH DAY"	<b>STANTON</b> MARKET ABOVE 10TH ST. <b>SPECIAL LITTLE THEATRE</b> Where is My Wandering Boy Tonight? <b>BETTY COMPSON</b> in "FOR THOSE WE LOVE"	<b>VICTORIA</b> MARKET ST. at 9TH 7, 9 & 11 P. M. <b>DUSTIN FARNUM</b> in "IRON TO GOLD"	<b>GRANT</b> 4022 GIRARD AVE. 2, 6:30 & 9 P. M. <b>MAE MURRAY</b> in "PEACOCK ALLEY"	<b>AT OTHER THEATRES, MEMBERS OF M. P. T. O. A.</b>	<b>AMBASSADOR</b> Baltimore Ave. at 56th 2, 6:30 & 9 P. M. <b>LAST FIVE DAYS—VON STROHEIM</b> in "FOOLISH WIVES"	<b>JEFFERSON</b> 20th & Dauphin Sts. DAILY 1:30 & 7:30 P. M. <b>MME. NAZIMOVA</b> in "A DOLL'S HOUSE"	<b>PARK</b> RIDGE AVE. & DAUPHIN ST. <b>Rudolph Valentino and Dorothy Dalton</b> in "Moran of the Lady Letty"	<b>BELMONT</b> 62D ABOVE MARKET 1:30 & 3:30 & 7:30 & 9:30 P. M. <b>MADEIRA DELANEY</b> in "LOVE NEVER DIES"	<b>CEDAR</b> 60TH & CEDAR AVENUE 1:30 and 3:30 and 7 and 9 P. M. <b>Wallace Reid &amp; Elsie Ferguson</b> in "PETER IBBETSON"	<b>COLISEUM</b> Market bet. 50th & 60th 1:30 and 3:30 and 7 and 9 P. M. <b>RUDOLPH VALENTINO and ANN ROBERTY</b> in "THE SHEIK"	<b>JUMBO</b> FRONT ST. & GIRARD AVE. Jumbo June on Frankford St. <b>HOOT GIBSON</b> in "RED COURAGE"	<b>LEADER</b> 41ST & LANCASTER AVE. 2:30 to 4:30; 7 to 11 P. M. <b>DAVID POWELL and ANN ROBERTY</b> in "LOVE'S BOOMERANG"	<b>LOCUST</b> 52D AND LOCUST STREETS 2:30 to 4:30; 7 to 11 P. M. <b>PAULINE FREDERICK</b> in "TWO KINDS OF WOMEN"	<b>NIXON</b> 52D AND MARKET STS. 2:30 to 4:30 and 7:30 to 9:30 P. M. <b>HERBERT RAWLINSO</b> in "THE MAN UNDER COVER"	<b>RIVOLI</b> 523 6th Sanson St.—Mat. Daily 1:30 & 3:30 & 7:30 & 9:30 P. M. <b>Norma Talmadge</b> in "Poppy" Added—CHARLIE CHAPLIN, "PAY DAY"	<b>69TH ST.</b> Theatre, Opp. "L" Terminal 2:30, 7 and 9 P. M. <b>DAVID POWELL and ANN ROBERTY</b> in "LOVE'S BOOMERANG"	<b>STRAND</b> Germantown Ave. at Venango 2:30, 7 and 9 P. M. <b>Wallace Reid</b> in "The Champion" Added—CHARLIE CHAPLIN, "PAY DAY"
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DOROTHY GISH

We will be glad to publish the pictures of such screen players as are suggested by the fans

## THE MOVIE FAN'S LETTERBOX

By HENRY M. NEELY

Enns Drake writes—"I am quite peeved at you this time for letting the remarks of 'Ada Tier' go unchallenged. She says it's time for Douglas Fairbanks to retire, he's too old! What utter rot! Do not all things improve with age? And would she put young actors in old men's parts? How about Frank Losee and Keenan and Kirkwood and Stone and Roberts and Gillingwater and Winter Hall and Herbert Standing and Ogle and Burton and Geldart and so on and on?"

"Why, Fairbanks is just coming into his own. I don't believe he'll ever grow old in spirit. You see I like him. And here is one reader who quite agrees with S. C.' about the foreign films that we have seen. Of course, they don't send over their ordinary every day program pictures; they send the best, but one point must be conceded to them. They don't end happily, if it isn't consistent with the story. And our American directors think that necessary and it often spoils an otherwise splendid production."

"I saw Bert Lytell in 'A Trip to Paradise.' The program said 'screen version of 'Lillom.' Bert was his usual debonair self. I wonder if either he or his director saw 'Lillom' before or since the 'screen version' was released. Why, yes, 'Lillom' was perfect. I wish Lubitsch would do 'Lillom' and put Schildkraut in his own part, but of course one can't do that. Necessary and it often spoils an otherwise splendid production."

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your M. something or other deserved a sam (she's probably one of Hermon's little group of serious thinkers) and here is one reader who quite agrees with S. C.' about the foreign films that we have seen. Of course, they don't send over their ordinary every day program pictures; they send the best, but one point must be conceded to them. They don't end happily, if it isn't consistent with the story. And our American directors think that necessary and it often spoils an otherwise splendid production."

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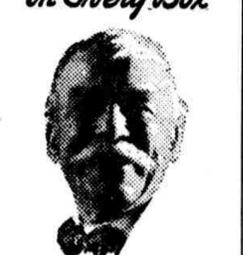
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Big Loaf 6c

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Happy Thought for Today: CHOCOLATE VERITHIN MINTS 79c.

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(All right. The average foreign film as shown in European film houses is hopelessly bad compared to the average American film. But that But is in the line in the same organization. And any one who injects the subject of patriotism in such a discussion as this has a two-by-four conception of what art means to the world. There is no nationality in true art.

"Passion" I considered a very fine picture—but not greater than American can produce. The same goes for "Gypsy Blood" and "The Arabian Knight." But I think "Deception" and "Caligari" and "Golem" stand alone.

These German directors are frequently compared to Griffith. I consider Griffith the world's master mechanic and technician of the films, but I do not consider him an artist. There; is that definite enough?"

Mary Haberl writes: "I have greatly enjoyed reading your letters. I have intended to be merely a spectator, but after reading M. M.'s epistle, I can't help but join the parade. First, I'd like to know why does he think it is a sham at the German? I thought the war had been over for some time. I know nothing of Pola Negri's looks or acting, never having seen any of the photoplays she is in.

"As to foreign films, I consider 'The Golem' a wonderful picture; so different from some of the 'sobby' pictures we've had in Philadelphia lately. I also saw 'Deception' and thought it was pretty good."

"As I indicated, I have not seen 'Gypsy Blood,' so can make no comparison with 'Carmen,' but Germaine always has been my favorite, and I see every photoplay she is in, which, I am sorry to say, are few and far between. She certainly knows how to act—such a relief from Gloria Swanson and Katharine Macdonald. I don't care much for A. Lee Terry, so I guess that spoils any chance of seeing this letter in your Letterbox. I don't think she's so good-looking, either, her nose being too large, for one thing.

"I am beginning to like Dorothy Dalton, since she does not force that dimple of hers to work overtime so much, and think she did good work in 'Moran of the Lady Letty,' so I guess that spoils any chance of seeing this letter in your Letterbox. I don't think she's so good-looking, either, her nose being too large, for one thing.

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